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*Goethe's Iphigenie auf Tauris*, with Introduction and Notes by CHARLES A. EGGERT, Ph.D. New York: The Macmillan Company, 1898.

*Goethe's Egmont*, with Introduction and Notes by SYLVESTER PRIMER, Ph.D. New York: The Macmillan Company, 1898.

WE are fortunate in possessing editions of the German classics prepared by specialists in whom happily blend practical knowledge of pedagogic problems and scholarly training. The two books before us are cases in point.

The introduction of Professor Eggert's edition gives a good survey of the treatment of the Iphigenia legend in antiquity and in modern times, and of the condition of modern science as regards the MSS. of the play, etc. I should like to have seen more stress laid on the fact that this play is a reflex of a state of mind in Goethe attained by arduous self-discipline. We cannot altogether agree with the editor's estimate of the artistic value of "Iphigenie." Nowhere is there a hint that in spite of great excellencies, the play belongs to Goethe's second-class productions. For not only is the language less carefully graded to suit the different characters than is the case in Goethe's best work, but the combination of modern soul-problems with an ancient setting, with ancient prejudices and beliefs, remains slightly disturbing, even though one could prove that "had Sophocles and Euripides progressed under the influence of our modern Christian civilization until they had reached the point of view of a modern poet like Goethe, they would have treated the subject much as Goethe did." We follow the editor in saying that the curse does not actually interfere with the actions of the characters, but he might have more clearly shown the incongruity implied in the belief in such a curse on the one hand, and belief in evolution on the other. For as Möbius (Ueber das Pathologische bei Goethe) has recently pointed out with considerable acumen, Goethe looks upon the family of Tantalus as a family of criminals in which violent instincts are hereditary (a thoroughly modern conception) and hence there is an anomaly in the mere existence of one so conspicuous for refinement and control as is "Iphigenia," presupposing as she does an entirely different line of ancestors. According to the ancients' idea of the workings of a curse, however, there was nothing surprising in the presence of a person untainted by it in the midst of relatives laboring under its influence.

Perhaps more might have been said of the ideal of humanness in antiquity, as sometimes this play is falsely regarded as unantique in spirit because of the supposed absence of such an ideal among the Greeks (*cf.* Thalmayr "Goethe und das classische Altertum," p. 67 *seq.*)

A mistake has crept into the introduction (p. xxxix): Goethe for the first time saw the picture of Frau von Stein in Strassburg, as the editor says, but not as a student: it was in 1775 upon his return from Switzerland.

The notes are careful and suggestive. Here and there, of course, we tend to agree with other editors in matters of interpretation—a bibliography adds to the usefulness of the book. We hope this edition will be duly appreciated by teachers and students alike.

Professor Primer's edition of "Egmont" commends itself by the care bestowed upon both the introduction and notes. The former affords the student a chance for acquaintance with a period of history probably unfamiliar to him, yet necessary for the proper appreciation of the play. The notes are fortunately fuller than notes in our school-books are likely to be, and carefully comment on a large number of points sure to offer difficulties to the student of German. The characteristic flavor of colloquialism, free from vulgarity, which colors many of the conversations in the play is not always happily reproduced by the translations offered in the notes. In "Unsere Miliz war doch noch ein lustig Volk; sie nahmen sich was heraus," the second sentence quoted does not mean "they cut a certain figure," but rather "they swaggered a bit."

The book conveys an atmosphere of scholarship, sure to be felt by teachers and by the best students.

CAMILLO VON KLENZE.

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*Eutropius*, Edited for School Use by J. C. HAZZARD, Ph.D.,  
Professor of Latin, Portland Academy. American Book  
Company, 1898.

It is a real pleasure to note that all the ten books of the Breviarium are now so edited as to be well adapted for use in secondary schools. Teachers of preparatory Latin will give a cordial welcome to a work which has the double advantage of being an epitome of Roman history and also of being written in so simple a style that it is easily read by beginners.

Throughout the text the editor has indicated the subject of each paragraph and has added all important dates. Long vowels are marked